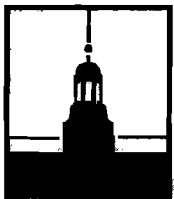


APPENDIX A

CULTURAL RESOURCE SURVEY FORMS



DELAWARE STATE HISTORIC PRESERVATION OFFICE
15 THE GREEN, DOVER, DE 19901

CULTURAL RESOURCE SURVEY
SURVEY UPDATE FORM

CRS # N-6315
SPO Map 08/09/25
Hundred Blackbird
Quad Smyrna
Zone Upper Piedmont
Acreage 208.5

1. NAME OF PROPERTY: John C. Spear Farmstead
2. ADDRESS OF PROPERTY: 1324 Paddock Road, Smyrna, DE 19977
3. CURRENT CONDITION: excellent _____ good _____
fair X poor _____ demolished _____
4. ARCHITECTURAL INTEGRITY: Poor-Fair: House has lost decorative exterior
woodwork overall, original windows on rear ell. Large pole barn
detracts from integrity of overall farmstead complex. ^{Some} Other
outbuildings have been altered extensively or thoroughly rebuilt.
5. SETTING INTEGRITY: _____
Setting is intact — rural agricultural & residential.
6. HISTORIC CONTEXT INFORMATION: construction date Ca. 1860
chronological period(s) 1630-1730+/- _____ 1730-1770+/- _____
1770-1830+/- _____ 1830-1880+/- X 1880-1940+/- X
historic theme(s) Settlement patterns; Agriculture;
Architecture
property type(s) Stair-passage plan w/ service wing; ground-
level barn; granary
7. EVALUATION: eligible: Yes() No(X) Potential() Unknown()
area(s) of significance _____
NR criteria _____
8. FORMS ADDED: CRS-9
9. SURVEYOR: Philip E. Pendleton, Berger DATE OF FORM: 11/99
PRINCIPAL INVESTIGATOR: _____ DATE: _____

USE BLACK INK ONLY

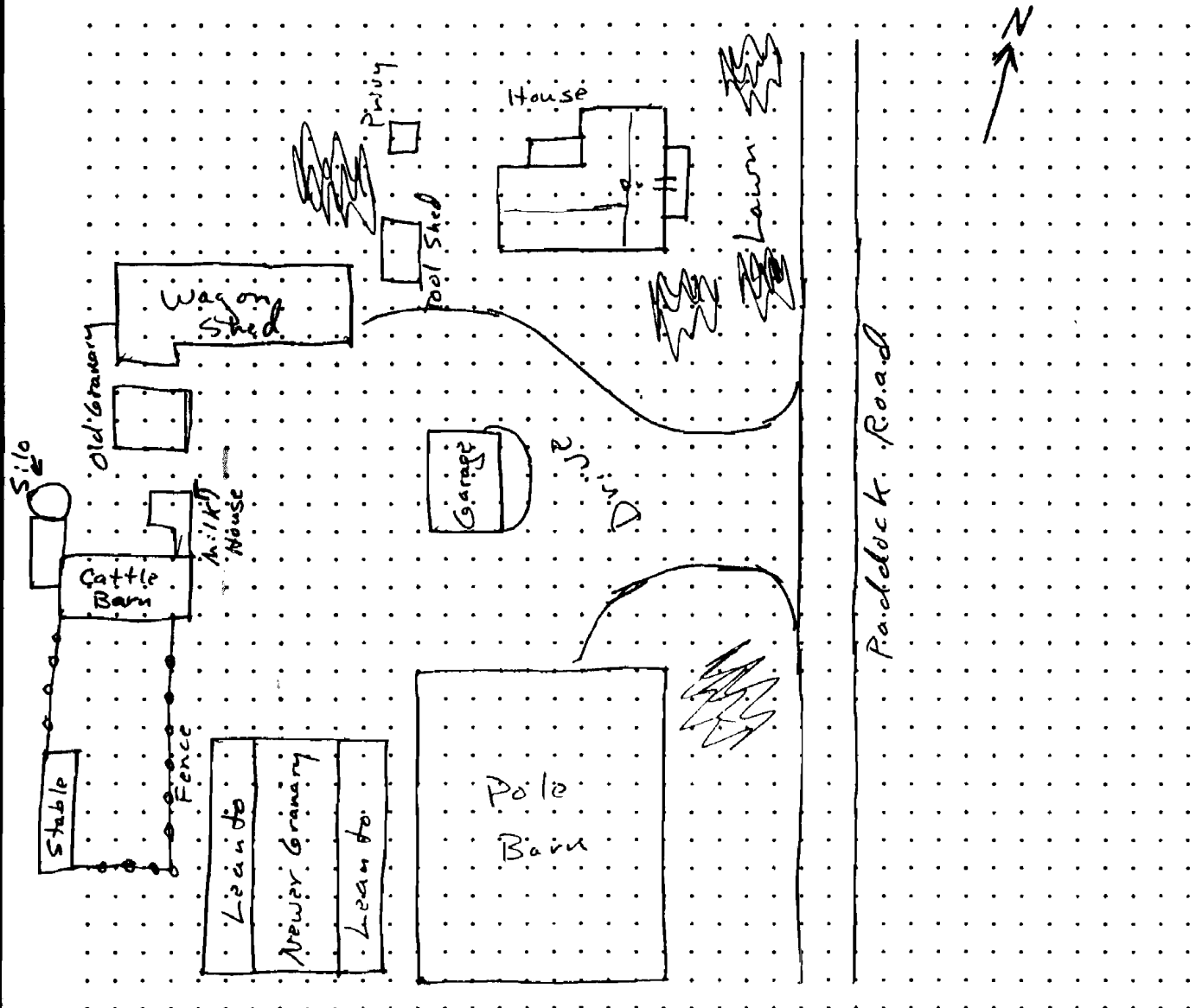


CULTURAL RESOURCE SURVEY
LANDSCAPE AND LARGE COMPLEX MAP FORM

CRS # N-6315
SPO Map 08/09/25
Hundred Blackbird
Quad Smyrna
Zone Upper Piedmont
Acreage 268.5

SKETCH MAP:

Show relationship to geographical landmarks and major features of environment.



INDICATE NORTH ON SKETCH

Not to scale

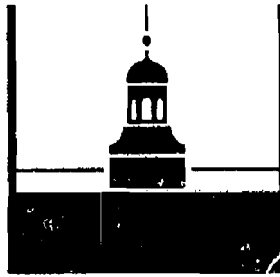
SURVEYOR: Philip E. Pendleton, Berger DATE OF FORM: 11/99

USE BLACK INK ONLY

CULTURAL RESOURCE SURVEY
LOCUS IDENTIFICATION FORM

FORM CRS-0

DELAWARE BUREAU OF
ARCHAEOLOGY AND HISTORIC
PRESERVATION
HALL OF RECORDS
DOVER, DELAWARE 19901
(302) 678-5314



FOR OFFICE USE ONLY

CRS # 026585
Quad 108 29-25
SPO map # SMYRNA
Hundred Blackbirds
DOCUMENT 20-06/78/04/7

1. NAME OF LOCUS: J. SPEAR ESTATE [WR KUBICKI.]
2. STREET LOCATION: ROUTE 30, SMYRNA
3. OWNER'S NAME: _____ TEL. # _____
ADDRESS: _____
4. TYPE OF LOCUS: a) structure ☒ b) district _____ c) archaeological site _____
d) other FAIR COMPLEX
5. SURROUNDINGS OF LOCUS: (check more than one if necessary)
a) fallow field _____ b) cultivated field ☒ c) woodland _____
d) scattered buildings _____ e) densely built up _____ f) other _____
6. THREATS TO LOCUS: (check more than one if necessary)
a) none known ☒ b) zoning _____ c) roads _____ d) developers _____
e) deterioration _____ f) other _____
7. REPRESENTATION ON OTHER SURVEYS:
TITLE: _____ # _____
TITLE: _____ # _____
TITLE: _____ # _____
8. YOUR NAME: GARY DARR TEL. # _____
YOUR ADDRESS: AMERICAN STUDIES
ORGANIZATION (if any) UNIVERSITY OF DE DATE: 5-81

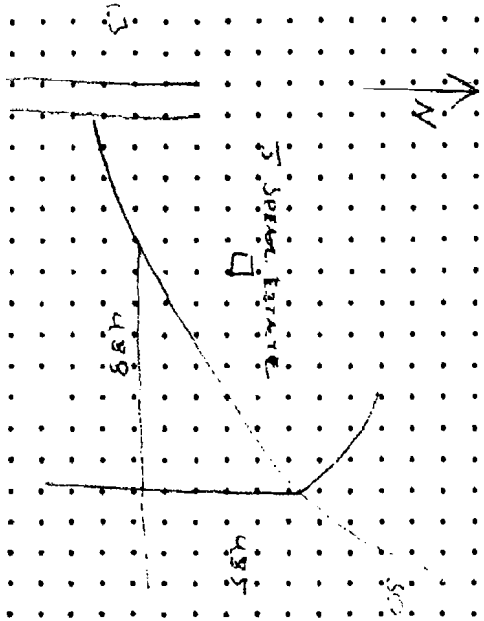
USE BLACK INK ONLY

d) comparison with others in area

SEE ATTACHED RECORD

INDICATE NORTH ON SKETCH

USE BLACK INK ONLY



STRUCTURAL DATA FORM

DELAWARE BUREAU OF
ARCHAEOLOGY AND HISTORIC
PRESERVATION
HALL OF RECORDS
DOVER, DELAWARE 19901
(302) 678-5314



CRS #
Quad
SPO map #
Hundred
DOCUMENT

1-2-25
Sny Rvt
25-02-25
20-06/78/04/6

1. ADDRESS OF STRUCTURE : Route 30, Smyrna, MD

2. DESCRIBE THE STRUCTURE AS COMPLETELY AS POSSIBLE:

a) Overall shape square
stories 2 1/2 with 1 story porch
bays 5 bays
wings none

b) Structural system BRACED FRAME

c) Foundation
materials CONCRETE
basement CONCRETE

d) Exterior walls
materials WEATHERED WOOD
color(s) WHITE

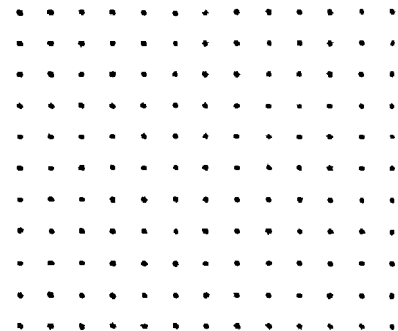
e) Roof
shape GABLE
cornice BRACKETED
dormers CHIMNEY
chimney location(s) 10' GABLE END

f) Windows
spacing EQUAL
type 2 1/2 SASH
trim WOOD
shutters WOOD

g) Door
spacing EQUAL
type ROUND HEAD, DOUBLE, BRACKETED
trim SIDE LIGHTS AND CLASSICAL HEAD

h) Porches
location(s) FRONT, SIDE
materials WOOD
supports WOOD
trim WOOD

i) Interior details (if accessible)



SKETCH PLAN

USE BLACK INK ONLY

3. CONDITION: good ☒ deteriorated ☐

remarks: _____

4. INTEGRITY: a) original site ☒ b) moved ☐

c) if moved, when and from where _____

d) list major alterations and dates (if known) _____

5. DATE OF INITIAL CONSTRUCTION: mid 19th

6. ARCHITECT/BUILDER: _____

7. RELATED OUTBUILDINGS:

a) barn ☒ b) carriage house ☐ c) garage ☒ d) privy ☐

e) shed ☒ f) greenhouse ☐ g) shop ☐ h) gardens ☐

i) icehouse ☐ j) springhouse ☐ k) other granaries

describe: _____

8. BRIEFLY DISCUSS THE ORIGINAL AND SUBSEQUENT USES OF THE STRUCTURE. NOTE ANY ASSOCIATIONS WITH HISTORIC EVENTS OR PERSONS:

9. PRIMARY REFERENCES: (include location of reference)

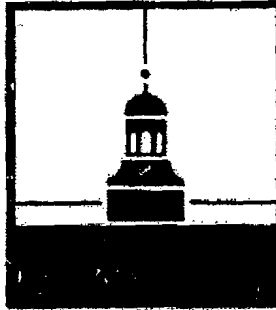
SEE ATTACHED REPORT

10. SURVEYOR: Gary D. Allen DATE OF FORM: 5/8/

USE BLACK INK ONLY

CULTURAL RESOURCE SURVEY
LOCUS IDENTIFICATION FORM

DELAWARE BUREAU OF
ARCHAEOLOGY AND HISTORIC
PRESERVATION
HALL OF RECORDS
DOVER, DELAWARE 19901
(302) 678-5314



FORM C

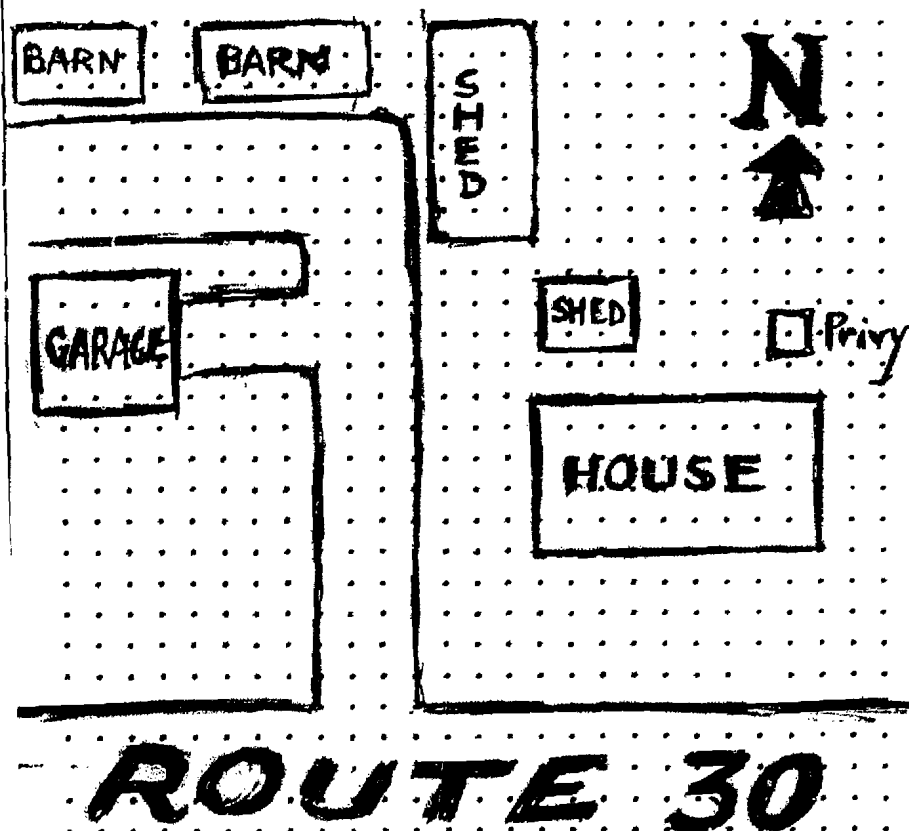
FOR OFFICE USE ONLY
N-6315
CRS # B-22
Quad SMIRNA
SPO map # C80425
Hundred BLACKBIRD
DOCUMENT 20-06/78/C

*Farmhouse J. Spear Est. (1893)
ON ROUTE 30 (WEST SIDE OF THE ROAD), JUST
SOUTH OF ROUTE 485*

1. NAME OF LOCUS: SOUTH OF ROUTE 485
2. STREET LOCATION: alone
3. OWNER'S NAME: _____ TEL. # _____
ADDRESS: _____
4. TYPE OF LOCUS: a) structure ☒ b) district _____ c) archaeological site _____
d) other _____
5. SURROUNDINGS OF LOCUS: (check more than one if necessary)
a) fallow field _____ b) cultivated field ☒ c) woodland _____
d) scattered buildings _____ e) densely built up _____ f) other _____
6. THREATS TO LOCUS: (check more than one if necessary)
a) none known ☒ b) zoning _____ c) roads _____ d) developers _____
e) deterioration _____ f) other _____
7. REPRESENTATION ON OTHER SURVEYS:
TITLE: _____ # _____
TITLE: _____ # _____
TITLE: _____ # _____
8. YOUR NAME: AMERICAN STUDIES PROGRAM
LAWRENCE V. LYNCH TEL. # 738-8431
YOUR ADDRESS: _____
ORGANIZATION (if any) UNIVERSITY OF DELAWARE DATE: 7-1-81

USE BLACK INK ONLY

roads.



INDICATE NORTH ON SKETCH

USE BLACK INK ONLY

- relationship to setting
- associated traditions or stories
- noteworthy features
- comparison with others in area

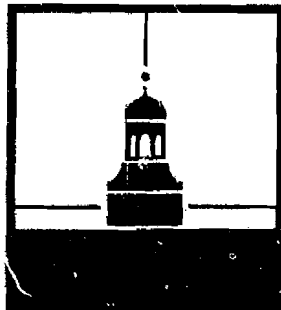
Residence is a farmhouse of a late ornate trim, probably late nineteenth century, victorian farmhouse cross-gable style. The gable cornice work (trim), the emphasis on the front door with its elaborate side lights and round-arched double doors, indicates a quality and prosperity of the farm at the time of its construction.

The residence is surrounded by farmland, but has a "proper" front lawn and trees to complete the setting. Outbuildings associated with the farmhouse surround the residence. (See the sketch to the left). Newer farm outbuildings reveal that the farm is still in operation and most likely still prosperous.

In comparison to other farmhouses in the area, this residence is of very high quality and is a good example of the vernacular farmhouse architecture of the area.

CULTURAL RESOURCE SURVEY
STRUCTURAL DATA FORM

DELAWARE BUREAU OF
ARCHAEOLOGY AND HISTORIC
PRESERVATION
HALL OF RECORDS
DOVER, DELAWARE 19901
(302) 678-5314



Form CRS-1
FOR OFFICE USE ONLY

CRS # N-6315
Quad E-103
SPO map # 08-09-25
Hundred BLACKBIRD
DOCUMENT 20-06/78/08/14

ADDRESS OF STRUCTURE : ON ROUTE 30 (WEST SIDE OF THE ROAD), JUST SOUTH OF ROUTE 485 (BLACKBIRD HUNDRED)

DESCRIBE THE STRUCTURE AS COMPLETELY AS POSSIBLE:

a) Overall shape Rectangular
stories two
bays five
wings el to the Rear (west)

b) Structural system Timber frame

c) Foundation materials brick
basement masked by wood, I believe there is a basement

d) Exterior walls materials clapboard
color(s) white

e) Roof shape: materials cross gable
Covered with tar shingles
cornice Boxed with ornate brackets (see sketch) above
dormers none
chimney location(s) two on each end of the gables (north and south ends)

f) Windows spacing asymmetrical
type 2 over 2
trim small plain cornice
shutters paneled on 1st story
louvered on upper stories

g) Door spacing symmetrically - in center of facade
type ornate, 3 side light (see sketch) with panel below
trim very ornate, curved mouldings - COVED CORNICE

h) Porches open style
location(s) located at east front facade
materials wood squared posts
supports
trim very ornate scroll cut pieces (brackets) (see sketch to the right)

i) Interior details (if accessible)



SKETCH PLAN



USE BLACK INK ONLY

CONDITION: good X deteriorated _____

remarks: _____

INTEGRITY: a) original site _____ b) moved _____

c) if moved, when and from where _____

d) list major alterations and dates (if known) _____

DATE OF INITIAL CONSTRUCTION: _____

ARCHITECT/BUILDER: _____

RELATED OUTBUILDINGS:

a) barn X b) carriage house _____ c) garage X d) privy X

e) shed X f) greenhouse _____ g) shop _____ h) gardens _____

i) icehouse _____ j) springhouse _____ k) other _____

describe: _____

BRIEFLY DISCUSS THE ORIGINAL AND SUBSEQUENT USES OF THE STRUCTURE. NOTE ANY ASSOCIATIONS WITH HISTORIC EVENTS OR PERSONS:

Primary References: (include location of reference).

Surveyor: _____

Larry Lynch

Date of Form: _____

7-1-81

USE BLACK INK ONLY

J. SPEAR FARMSTEAD, BLACKBIRD HUNDRED:
A DOCUMENTARY AND ARTIFACTUAL STUDY

Gary E. Baker
WPEAC

Location and General Description

The farmstead labeled "J. Spear Est" on the map of Appoquinimink Hundred contained in Daniel G. Beers' Atlas of the State of Delaware of 1868 is located in southern Blackbird Hundred (Blackbird Hundred was created from Appoquinimink Hundred in 1875) about one and one-half miles north of Smyrna on County Road #30 between County Roads #485 and #488. The land of the farmstead consists of about 307 acres; it is divided into two parcels by County Road #30, with about 71 acres lying to the east of that road and about 236 acres lying to the west of that road. The property is bounded in part by County Roads #485 and #488, in part by Cork's point ditch, and by a number of adjacent properties. These properties are "the lands now or late of": Fred Brown, G. E. Minus, Foster Richards, Charles A. Reihm, Samuel Armstrong, Eli Kaplan, Frank W. Hawkins, William T. Nowland, T. Coleman Cauffiel, Roland Daniels, and Ernst and John Brewington. (For an exact legal description of the farmstead's boundaries from a recent survey, see New Castle County Deed Book W 92, page 270).*

The J. Spear farmstead's surviving structures are clustered in a portion of the western parcel of land that is near County Road #30. All of the structures, with the exceptions of the masonry additions to the cattle barn and the remaining wire corn crib, are of frame construction. Galvanized sheet

*For the convenience of those doing further research on the J. Spear farmstead, citations to Delaware public records will hereafter appear in parentheses in the body of the text. Since the majority of the citations are to New Castle County Records the county will only be named if it is not New Castle.

metal in various forms serves in some instances for siding and in most instances for roofing. The facade of the house is parallel to and faces County Road #30. Each of the other structures (with the obvious and inherent exceptions of the circle plan silo and corn cribs) is either parallel or perpendicular in its orientation to the facade of the house. The cluster of structures can be divided into two groups: (1) the house and its immediate outbuildings and, (2) agricultural structures.

In the first group, the house and its immediate outbuildings, i.e., house, tool shed, and garage, white is the predominant color. The tool shed is painted completely white, while the house and outhouse have only accents of red. On the house, red paint is confined to use as a contrast color on the facade--the shutters, portions of the double-hung front doors, and the roof of the porch. Even the new asphalt shingles on the roof covering the main body of the house are white. The roof of the outhouse is painted red. The garage, which is across the driveway from, but still in close proximity to, the house, is painted red like the majority of the agricultural structures. From County Road #30 it has much the same appearance as the agricultural structures, but the garage doors and the wood surrounding them are painted white. This is the end which faces the house. Only the vertical boards of the gable are painted red. Foliage effectively screens the red-painted gable from view of the house. Thus, when seen head-on from the yard of the house the garage also appears to be painted white.

The second group, the agricultural structures, consists of: a large new granary and its attached lean-to; a cattle barn with attached milk house silo, and horse stable; an old granary; an "L" shaped carriage shed; a wood corn crib (oblong in plan); and a wire corn crib (circular in plan). The

granary is sided and roofed with unpainted galvanized steel. Red is the predominant color of this group. Only the wooden gable ends of the new granary, the silo, and the milk house are painted white. Most of the new granary, having been sheathed in galvanized steel, which requires no paint, has been left unpainted. The corn cribs at the rear of the cluster are also unpainted. Each of the other agricultural structures is painted red. White paint is not used for trim on any of the red-painted structures; nor is red paint used for trim on any of the white-painted structures of this group.

Owners of the Land and Their Impact on It as Seen Primarily in Public Records

Research in the New Castle County Court Records has established that the J. Spear farmstead was owned by John C. Spear, Sr. from 1851 until his death in 1866, and that his heirs held the property until 1868, the year that the Beers' Atlas was published. From the information contained in the Seventh Census of the United States, 1850, Population and Slave Schedules for New Castle County, Delaware, it is evident that John C. Spear was born in Delaware about 1807. Although the New Castle County Deed Books contain no reference to the purchase, by John Spear, of land in Appoquinimink Hundred before 1851, he was a landholder of some pretension in that Hundred by 1850, for the Census listed him as a farmer with real estate valued at \$15,000. (According to Anne E. Meyer, the mean value of the farms in Appoquinimink Hundred in 1850 was \$4,361.¹) It is highly possible that Spear's landholdings in this Hundred in 1850 has been gained through inheritance and/or marriage. In any event, he was a man in more than modest circumstances in February of 1851, when he purchased from "Jonathan Brown and Elizabeth his wife of Duck Creek

Hundred, Kent County . . . for and in consideration of the sum of Five thousand five hundred dollars . . . all that Farm and tract of land called woodstock . said to contain two hundred and fifty five acres . . . and also all houses, orchards, trees, fences, and other improvements and appertenances thereunto . the core of the property referred to in this study as the J. Spear farmstead (Deed Book H 6, page 34). Although the phrase "all houses, orchards, trees, fences" may have been a legal convention, the writer, in examining dozens of recorded deeds, found it used only in reference to this property. Much more common was the phrase "with all and singular the buildings, improvements, woods, ways, waters, water courses, rights, privileges . . ." The property may well have had orchards at the time that John C. Spear purchased it. It is evident from the recorded deeds that the major portion of this tract--240 acres--was called "Woodstock" as early as the 1820's. Mention of "all houses, orchards, and trees" was made in a deed recorded in 1837. (Deed Book A 5, page 34). Certainly, a house of some sort was present on the property, for several of the recorded deeds mention people living there.

In 1837, when Simon Spearman sold Woodstock to Charles and Caroline Goldsborough for \$1,500 it was occupied by "Jabez Goodhand Negro." In 1848, the Goldsboroughs were apparently living on the property when they sold it to Jonathan Brown. (Deed Book X 5, page 132). When Brown, who lived in Duck Creek Hundred, sold the property to John C. Spear in 1851 it was occupied by William Naylor.

None of the surviving structures of the Spear farmstead is old enough to have been standing at the time that John C. Spear purchased the farmstead. Where did the early structures stand that have vanished without leaving a

above the ground? They probably stood on the parcel of the farm located to the east of County Road #30, i.e., across the road from the surviving cluster of structures. This is indicated by Rea and Price's Map of New Castle County Delaware (Philadelphia: Smith & Wister, 1849), for a black rectangle (presumably indicating a group of farm buildings) labeled "J. Brown" appears to the east of what is now County Road #30; the area to the west of that road is blank. In the 1868 Beers' Atlas of the State of Delaware, a black rectangle appears in the same location, but there is another one on the west side of County Road #30 labeled "J. Spear Est". Evidently some of the buildings on the east side of County Road #30 survived as late as 1893, for Baist's Atlas of New Castle County, which was published in that year, shows both rectangles, each labeled "J. Spear Est."² In all likelihood, any houses that stood on the east side of County Road #30 served as tenements from the time that John C. Spear bought the farm in 1851 until they ceased to exist.

The cluster of structures on the west side of County Road #30 probably had its origins during the period of John C. Spear's ownership, although the only surviving building that could date to that period is the house. It is unlikely that Spear built it or any other major improvement on the property before February of 1856, because he did not have a clear title to the property until that date. Spear had apparently assumed that he was receiving a clear title to the 255-acre property when he purchased it from Jonathan Brown in 1851 for \$5,500. He did not. Brown, in fact, had not had a clear title when he bought the property from the Goldsboroughs, for there had been some loose ends left in the Goldsborough's deeds.

Neither the deed to Woodstock nor the deed to a smaller parcel of land which Goldsborough had purchased from Margaret Kennedy Rubell to add to Woodstock

was clear. Margaret Kennedy Rubell, the widow of General Jean Jacques Reubell (of the French army in Algiers) was understanding of Spear's plight. She had sold Charles Goldsborough a 17-acre tract of land adjoining Woodstock in 1840 for \$180.79 and wanted no more money for it. To clear the title, she resold the land to John C. Spear, not once, but twice in 1854--each time for the token sum of one dollar. (Deed Books: F 5, page 494; S 6, page 361, Y 6, page 15).

Spear was not so fortunate in his dealings with Elizabeth V. Spearman, the widow of John Spearman. Mrs. Spearman's late husband inherited an undivided moiety in Woodstock from his father William Spearman, as did his brother Simon. John Spearman's share of the property was sold at public vendue in 1821 to settle a judgement against him. His brother Simon bought it from the purchasers, Mr. and Mrs. Presley Spruance and Enoch Spruance. It will be recalled that it was Simon Spearman who sold the 240-acre Woodstock to Charles Goldsborough in 1837. Somehow through all of these transactions, Elizabeth Spearman maintained her "dower and thirds right" to the property, i.e., she still owned an undivided one-sixth share of the 240-acre tract. John C. Spear purchased this claim for \$500 in February of 1856. (Deed Books: A 5, page 34; W 6, page 180).

It is unlikely that a man would invest very much money in property improvements, when he could fully expect to be forced one day to pay an additional sum equal to one-sixth the value of those improvements. It therefore seems safe to assume that the majority of the improvements that John C. Spear made on the property were made during the intervening decade between the settlement of the Elizabeth Spearman claim and Spear's death in 1866. It is certain that he made improvements. When the sum of \$6,002, the amount that he spent on the 255-acre farm is contrasted with the sum of \$27,451.39, the amount

his heirs received for sale of the farm, then grown to 275 acres to Joseph W. Vandegrift, it is apparent that the dramatic rise in value can neither be explained by the addition of twenty acres nor by inflation. The additional acreage does not seem to have contained any buildings; it could not have added significantly to its value. The mean value of farms in Appoquinimink Hundred in 1850 was \$4,361; in 1870 it was \$9,504.³ Thus, in twenty years the mean value of farms in the Hundred more than doubled. The value of the J. Spear farmstead more than quadrupled in a shorter period of time. This extreme rise in value could only have been caused by the construction of buildings on the property--the group indicated by the black rectangle on the map in the Beers Atlas of 1868. The increased value of the property could have and probably did represent the house which still stands and several agricultural structures now vanished.

The two decades from 1850 to 1870 saw Appoquinimink Hundred reach their peak values for the nineteenth century. Over the course of the next decade they declined as dramatically as they had risen. The mean farm value, which had been \$9,504 in 1870, plummeted to \$4,553 in 1880. (This last mean figure was drawn from combined 1880 figures for Appoquinimink and Blackbird Hundreds).⁴ The history of the J. Spear farmstead reflects this overall decline. The \$27,451.39 price which Joseph W. Vandegrift paid the Spear heirs for the farm in 1868 was not exceeded until the farm was purchased by its current owner in 1976.

In 1876, Andrew Spear, a son and one of the heirs of John C. Spear Sr., purchased the property at public vendue (Deed Book X 10, page 388). This helps to explain why "J Spear Est" appears twice on representations of the property

in the Map of New Castle County, Delaware (Philadelphia: G. M. Hopkins & 1881) and in Baist's Atlas of New Castle County (Philadelphia, 1893), even though John C. Spear, Sr. had been dead for years. Andrew, by bringing the land back into the family, reapplied the name J. Spear to the property, and stuck to the property for at least three years after the farm was auctioned by the sheriff in 1890 in an effort to satisfy Andrew Spear's debts, which totalled \$8,000.

The farm at that time brought only \$4,500. Its purchasers, Austin and Mary Harrington of Wilmington, added 25 acres from the adjacent Rothwell farm to the J. Spear farm, increasing its land area to 300 acres. (Deed Books: N 15, page 415, X 15, page 400). In September of 1894, the Harringtons sold the land to Mark G. Lofland for \$6,750, a relatively modest increase in price over what they paid for the property. This probably reflects no more than the Harringtons turning a profit on a shrewd purchase made at a sheriff's sale. (Deed Book: W 19, page 42). By this time, many of the buildings located on the east parcel of the farm must have been caving in, and most of those located on the west parcel must have been in need of repair. Men egregiously in debt and absentee landowners seldom make good stewards. Many of the farm's nineteenth century outbuildings did not, in all likelihood, see the twentieth century, and those that did must have been replaced by the farm's next owners with some of those that still stand.

In April of 1904, Lofland sold the now 300-acre property to Harry B. Grieves of Kent County for \$10,000. (Deed Book I 42, page 381). This was probably the same Harry Grieves who was listed as the proprietor of a liver stable in Smyrna in The Delaware State Directory for 1888. Harry B. Grieves

died on April 4, 1941, leaving the farm to his son Harry M. and his daughter Ethel. (Kent County Will Book Z 2, page 291). The late Harry M. Grieves bought his sister's share of the property in July of that year. The writer has not been able to learn if Harry M. Grieves ever resided on the property, but according to local residents, he rented the property out and resided in Rehobeth during his last years. Harry M. Grieves died testate on June 11, 1974. Under the provision of his will the farm was "sold as soon as practicable for the best price obtainable and the proceeds thereof . . . disposed of as provided . . . " (Sussex County Will Book 76, page 312). In April of 1975, the J. Spear farmstead was purchased from the Grieves estate by Mr. and Mrs. Dwight S. Meyer, the current owners. (Deed Book W 92, page 270). Meyer farms the land, but preferring to live in Smyrna, he rents the house and some of the outbuildings to Mr. and Mrs. William Warner.

In renting the property out Meyer follows a pattern set by former owners. It is extremely difficult to show that any of the former owners lived there for any length of time. In fact, we know from evidence contained in a number of the recorded deeds that many of the owners did not live on the property, but rented its buildings to tenants. John C. Spear, for example, was not living in Appoquinimink Hundred when the census of 1860 was taken, although he does seem to have been living there at the time of his decease. His full-grown son Andrew Spear was listed in that census as a farmer in Appoquinimink Hundred with \$1,500 worth of personal property, but no real property. It is therefore possible that Andrew was living on the J. Spear farmstead while his father was living at one of his other properties, perhaps in Middletown where he is known to have owned land (Deed Book: P 8, page 273, D 6, page 15). Andrew Spear purchased the farm in 1876, but a systematic search of Delaware State Directories

has yielded no evidence to indicate that he lived there during the period of his ownership.

This poses something of a problem for the interpretation of the house and the other buildings. The people who had them constructed may have been, but were not necessarily the people who used them on a day-to-day basis. Should we see the house as a simple home of a landed farmer, or a commodious tenement? Were the surviving agricultural structures that were built by the Grieves family after the demise of earlier structures built for the use of that family or for the use of tenants? Certain answers to these important questions must await further work in oral history and research in documentary sources such as tax lists and the manuscript returns from the agricultural censuses, but the structures themselves have much to tell us when studied with the techniques of above-ground archaeology.

The House

The house is a frame, two-story, one-room-deep, hall/center passage/parlor plan structure with a two-story kitchen ell at the rear--the type of structure commonly called an "I house" since early field work first found houses of this type in states beginning with the letter "I."⁶ ("I" houses are known to be of widespread distribution in the United States and are believed to derive from the simple hall/passage/parlor houses which were built in America and in rural England in the eighteenth century).⁷ The ridge of the gable roof of the main body of the house runs parallel with the facade; the ridge of the gable roof over the ell is perpendicular to that of the main body of the house. A wall dormer is centered over the doorway on the facade. Interior brick chimneys are centered at each of the gable ends.

The main body of the house rests on a common bond brick footer that creates a narrow crawl space under it. Narrow horizontal vents 16 inches length permit air to circulate. The kitchen ell has a full cellar under also laid in common bond. Since the size, color, and texture of brick in the footer and the cellar walls is consistent, and no seam exists between the footer and cellar walls, the main body of the house and the kitchen were built at the same time. The common bond brickwork that appears above the ground consists of a series of stretcher courses capped by a single course upon which the sill rests. In the cellar the header courses are separated by stretcher courses varying from five to eight in number.

The walls of the house seem to be of balloon frame construction. (The kitchen floor joists could be viewed without removing plaster, flooring or siding. They are true "2 x 6's" placed on edge on ten-inch centers, and run across the width of the ell. Since the exterior walls are no more than six inches thick and show no corner posts, the studs probably consist of "2 x 4's" positioned edge to the siding. From study and measurement of the nail patterns in the weatherboards it is evident that the studs are placed on two-foot centers. Although the walls and ceiling of the garret were covered with plaster board (making study of the rafters impossible), a common rafter roof is suspected.

The siding consisting of overlapped horizontal weather boards and the nails in it have much to say about the house. Those weatherboards which appear to be original are affixed to the studs with single rows of cut nails. In some instances, wire nails have been added beside them. None of the weatherboards is affixed to the studs with cut nails; they are all affixed with wire nails. In general, wire nails seem to be confined to repairs in

fabric of the house. According to Lee H. Nelson's "Nail Chronology" the wire nails, which have today all but supplanted cut nails, first came into very limited use in the 1850's, but not into widespread use until the 1870's.⁸ Thus, if wire nails were original to the structure it could hardly date before the 1860's, and would probably post-date 1870. The presence of cut nails means that the building could easily date as early as the 1850's or 60's. Since cut nails fell out of favor slowly and are still manufactured in some places (Wheeling, West Virginia, for example), their presence does not prove a pre-1870 date; it merely indicates that a pre-1870 date is possible.

In addition, many of the weatherboards show vertical saw kerfs, while others show circle saw kerfs. Although a number of the weatherboards exhibiting circle-saw kerfs are replacements, the writer is convinced that a number of them are old. Apparently the boards purchased for the house were for one reason or another produced by two different sawing systems. The circle began to supplant the vertical saw in the 1850's. Perhaps the lumber yard in Smyrna had more than one source of ready-cut stock. The weather boards on the facade were either dressed with a plane or carefully selected from the ready-sawn siding intended for the house, for they are relatively smooth. Many of the boards on the back and sides of the house show strongly pronounced kerf marks.

An examination of the oldest weatherboards and of the architectural trim on the porch reveals that the house has been painted white for many years (the layers of white paint are quite thick). This was not always the case. In many places where the white has flaked off there is revealed a layer of somewhat muted yellowish-tan or pale yellow ochre paint. Considering the shift in color which chemical changes and sun bleaching can cause in paint, it is

impossible to tell without the aid of chemical analysis whether the paint was muted or bright when new, but there is no doubt that it was in the yellow family.

The shutters, which have so many layers of red paint on them that their ring pulls and bolts are painted into place, were originally painted a medium-to-dark green. Curling paint revealed that the bottom layer was green. The backs of the paneled shutters have never been painted red. Those underneath the roof of the porch have been protected from the effects of sunlight and weather; the green paint on these, barring chemical change, may appear much as it did when it was applied.

Only the shutters of the facade remain, but hardware left in place on the window surrounds indicates that every window on the house had shutters originally. The missing shutters were probably removed at about the same time that those on the facade were painted red. The painting of the hardware into place signalled a change in attitude. What had been functional to one generation became pure ornament to a latter generation.

As is typical of the mid-Atlantic region, the shutters of the first floor windows are paneled. The construction of the latter is traditional joiners' work with a Delaware valley twist--the rails and stiles of each shutter are joined with through tennons wedged top and bottom and then double pinned. This, if somewhat over engineered, sound joining technique appears in Delaware Valley case furniture of the eighteenth century and is frequently found in Queen Anne and Chippendale chairs of the Philadelphia area. It is currently believed to have been brought to the area by immigrant German craftsmen.⁹ While its association with Pennsylvania and Delaware is well established

in the eighteenth century, its exact range in the nineteenth century has yet to be established. A small wood cleat nailed across the top edge of each shutter was probably intended to keep rain water from permeating the end grain wood and the joints at the top that would otherwise have been exposed. The five-bay facade, which faces County Road #30, is rigidly symmetrical. Much of the house's stylistic statement on the exterior is carried by the porch with its four hollow wooden pillars and their "fillagree" or "gingerbread" brackets. The pillars are essentially composed of wooden boxes, bevel-edged boards, and mouldings. The brackets are sawn out of wood and then nailed into place. The entablature of the porch is essentially composed of one-inch boards nailed together into long boxes to give a beam effect and then dressed up by the addition of half-rounds and sawn brackets. The porch also exhibits traces of yellowish-tan paint.

The porch, the centered wall dormer, and double-hung door give the house a strong central axis which reflects the interior space found directly behind the facade like a map. One can almost sense the presence of the seven-foot-wide center passage and the two rooms of equal size that flank it by looking at the exterior. The sides and back of the house are not so symmetrical. The fenestration of these areas is practical. The north gable end has only two small windows of two-over-two lights to light the garret. The south gable end has the same type of garret windows, but also two full-sized windows placed one over top of the other to the left of the chimney. Thus from inside the left room and the chamber above, one could look out a window (to the right of the mantle) and view the barnyard. The right front room and the chamber above it each have two front windows, but only one back window. In the right front

room, which was probably intended to serve as a parlor, the sash of the back window matches that of the front windows; all three windows are two-over-two lights. In the chamber above, the front windows, which must match the others on the facade, are also two-over-two lights, but the back window is six-over-six lights. This is probably a measure of economy, since the larger and therefore more desirable panes of window glass were more expensive than the small panes.

According to Dwight Meyer, the kitchen ell was heavily remodeled by the late Harry M. Grieves about twelve years ago. As a part of the remodeling, all of its sash was replaced so that the original sash is not available for study, but one suspects that the reason that it was replaced is that these windows contained a number of small panes that made maintenance difficult. The two windows lighting its garret, which appear to be smaller than the other garret windows, were left undisturbed. While the garret windows of the gable ends of the main body of the house are each two-over-two lights, those of the ell garret, which face away from the road, are each four-over-four lights.

Although a small kitchen window was cut into the back wall (probably during the Grieves' alterations) of the ell, it was originally windowless except for the two garret windows already mentioned. When the porch along the north wall of the ell was enclosed to form a mud room, the window that was engulfed was removed and the area covered with very new looking unweathered weatherboards. The seam created by this patch outlines the location of the window. Both the center door of the ell and the back door of the passage were left in place, however, because they provide convenient access to the mud room from the kitchen and the passage respectively. The three windows above and the window to the right of the porch were left unaltered except for the replacement

of their sash. The three second-story windows of the south wall are also left unaltered except for the replacement of their sash. What happened further down the wall is less certain. A door at the right was made into a window and what seems to have been a window at the left was made into a door. Large areas of weatherboard were completely replaced on this wall. It is conceivable that they could even mask the removal of a small porch. (There could not have been a large porch because the entrance to the cellar is placed under the center window). A six-foot long door or window hood, similar to the one illustrated by Calvert Vaux in his Villas and Cottages,¹⁰ sits on the ground beside the nearby tool shed. It cannot be associated with any building now standing on the property, but it could easily have sheltered the old doorway which now serves as a window, for the clapboards above the old doorway have been replaced.

The kitchen interior is so altered that it is now impossible to tell what it looked like. The only room of the house that it has direct access to is the left front room--probably the dining room. The second story interior of the ell has also been altered. Originally a partition wall running the width of the ell divided it into two rooms of unequal size, which may have served as chambers. The room toward the back of the ell was the larger of two; it was lighted by two windows on both its north and south walls. The smaller room was lighted by one window on both its north and south walls. About half of this partition wall has since been removed and another wall added to redefine the space for a modern bathroom which occupies the space immediately to the left of the door.

The left front room was also altered by Grieves, who removed the mantle from this room and sheathed the walls with sheet paneling. Fortunately, he left the built-in cupboard to the left of the mantle intact. The presence of paneling explains why these walls appear slightly thicker on the plan of this building than do those of the right room. The tenant and the current owner have since opened the fireplace and faced it with textured brick to improve its appearance. A small antique cast iron stove in the Grecian mode now sits in the opening.

The other rooms have not been altered. The mantle on the right first floor room is intact, but it apparently never functioned as the surround of a fireplace. Its "opening" appears to have been plastered originally, for a baseboard exactly matching that found along the wall in the rest of the room runs across its face. In the center of the "opening" is a circular patch indicating that a stove pipe once passed through the plaster. There is a small round hole in the ceiling to let hot air rise to the room above. In that room there is no mantelpiece, but rather a mantle-shaped shelf located on the chimney breast. A circular patch also appears in the plaster below it. (It is the writer's understanding that the left second floor room is also intact, but he did not press for access to it, since it served the tenants as the master bedroom).

The center passage on both floors is completely intact and boasts a fine stairway completely in keeping with the style of stairway one would expect to see in a home dating to the third quarter of the nineteenth century. Since ready-made components for stairways were available in Delaware as early as 1859,¹¹ it is not unlikely that the newel post, balusters, and even parts of the railing may have been purchased at a lumber yard rather than completely

made to order. A similar (though not identical) stairway was illustrated in Peter Nicholson's The Carpenter's New Guide, which had gone through sixteen editions by 1856.¹²

The newel post, balusters, and rail of the stairway consist of an unidentified hardwood, which was stained and varnished. The rest of the woodwork in the house is painted--most of it white. Careful examination of the scuffed areas of this woodwork indicates that all of the painted woodwork, including mantles and doors, was originally grained, probably in imitation of walnut. The surviving traces of graining are very finely executed in a rich brown.

The House's Immediate Outbuildings

The outhouse, probably not more than twenty years old, is the newest of the outbuildings directly associated with the house. Actually, this is not surprising. Earlier outhouses were probably moved to new locations, when the pits beneath them became full--extra wear and tear that few buildings received. This one is constructed of vertical planks nailed to a framework of corner posts, interrupted sills, and rails consisting of modern dimension "2 x 4's". Its red-painted tin roof is supported by three common rafters. The entire structure rests on a concrete pad. It has largely been superseded by an indoor bathroom.

The tool shed in back of the house is probably about 30 or 40 years old. Although the writer did not get inside this structure, the outside told much. Its rabbited vertical planks are 7 inches wide seam to seam. Its common rafters are modern dimension "2 x 4's" laid on edge at two-foot centers. To these are attached two-and-five-eighths inch laths spaced three inches

apart. On top of these are two layers of one-half-inch vertical roof planks. The asphalt shingles on top are new.

The garage is of braced-frame construction. All of the wood siding is attached with wire nails. The vertical board siding in the gable end facing the house contains the neat boards of uniform seven-inch widths. The side facing the road has neat boards of approximately seven inches in width. The side facing the barnyard and the end facing away from the house have rougher boards of varying widths to which have nailed irregular board battens. A two-foot side section of metal roof deck has been added to the base of the back and sides. The framework seems to have been salvaged from an earlier structure of similar form, for crude, but relatively recent, arabic numerals were painted at every joint to aid in its reconstruction. In addition, there are a number of wooden pegs which make no sense. The posts have upward sway braces and rails. An interesting feature is the double sill (an interrupted sill resting on a sill) that is found on the sides of the structure; in the back, vertical members of similar size are raised about a foot above the sill and act as low rails. The structure's corner posts rest on concrete blocks. Common rafters (of varying widths) laid on edge to the roof on two-foot centers are notched into the plates.

The Agricultural Structures

The new granary to the south of the garage is the most recent of these. According to Dwight Meyer, the late Harry M. Greives had it built to copy an earlier granary. Meyer has sheathed most of it in galvanized steel and made other alterations. Taking a chain saw, he cut out, from the floor to the height of the wall, the two rows of posts and laths that formed the center aisle of the granary. By bracing these, he effectively formed a new truss

system that cleared the floor of all obstructions. He now uses the structure to store farm equipment. A one-walled lean-to addition supported by creosote earth-fast post serves the equipment that he can't get through the door of new "granary."

A long row of agricultural structures begins about 60 feet west of the south end of the new granary and extends in an "L" shape that stretches to the tool shed in back of the house. The buildings range in date from the early 1900's to about the 1940's. At the core of the complex, the cattle barn and the old granary were probably constructed by Harry B. Grieves shortly after he bought the farm in 1904. They are perpendicular to the facade of the house. Both are of braced frame construction with upward sway braces, rails, and c rafter roofs. The granary has the double sill effect that is found in the garage. There is no sign of the used timber in either of them, they were built new of new wood. The boards of these are uniform in width, but the longest face the house. The cattle barn is on an aggregate concrete footer. The old granary rests, for the most part, on aggregate concrete piers. Two of its back piers, however, are of common bond brick similar to that found in the foundation of the house; they and a smaller pier carrying no weight may be the sole above-ground remains of an agricultural structure that was built at the same time as the house. It was common in the past to reuse an old foundation, if it seemed sound. By reusing two brick piers from an earlier structure the builders saved themselves the added time and expense of casting two aggregate concrete piers. At least one, and possibly other vanished agricultural structures stood on the site of the present complex.

Sometime during the second quarter of the twentieth century, a number of structures utilizing identical concrete blocks were erected. A white-painted

concrete-block milk house was attached to the cattle barn in the narrow space between that barn and the granary; at the rear a concrete block appendage joined a cast-concrete silo to the barn. A horse shed with a concrete-block back footer was added to the south side of the cattle barn. Some recycled timber was used in this structure. To the north of the granary a "carriage shed" was erected.

Conclusion

If this study has suggested a grand theme in history, it is that change occurs even in a rural setting. The bias of survival makes meaningful field work difficult. Of the many structures standing on the farms during John C. Spear's lifetime, only one survives today. More recent structures stand on or near the sites of the many buildings that Spear must have erected, but the site of the almost mythical houses and orchards of Woodstock is today an open field. The process of change is ongoing; within a month the concrete block milk house will be razed. It will leave behind a concrete floor as a testimony of its existence. Most of the farm's earlier buildings left only soil stains in fields which have since been well plowed.

It is difficult to view the surviving structures on the Spear farmstead as folk architecture--there is very little in them that can be said to be traditional and specific to the region. The use of louvered and paneled shutters, and the construction of the shutters are perhaps the things closest to folk culture on the property. Virtually every stylistic detail of the house could have been derived from any one of a host of Victorian-era builders' manuals. The original colors of the house were fashionable colors in their day. (The present red and white of the house is far more expressive of the folk

aesthetic). Even twentieth century builders' manuals contain directions for building brace-frame barns. The surviving structures of the Spear farmstead are more an expression of popular culture.

We can, however, find folk preferences in the selection of a center passage house plan when asymmetrical plans were far more fashionable, and in the very conscious effort of builders over the years to "face" the best side of a building toward either the house or the road.

NOTES

1. Anne E. Mayer, "Agriculture in New Castle County, Delaware, 1850-1880: A Geographic Comparison," Master's thesis. University of Delaware 1975, p. 59, hereafter cited as Agriculture.
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3. Agriculture, p. 59.
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5. United States Bureau of the Census. Eighth Census of the United States, 1860, Population and Slave Schedules for New Castle County, Delaware. Washington, D.C.: National Archives Microfilm Publications, 1963, Appoquinimi Hundred #322.
6. Bernard Herman, lecture March 11, 1981.
7. Henry Glassie, Pattern in the Material Folk Culture of the Eastern United States, Philadelphia: Univeristy of Pennsylvania Press, 1968, pp. 64-67.
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11. Boyd's Delaware State Directory 1859-60, Wilmington, Delaware: Josh Heald, 1859, p. 30.
12. Peter Nicholson, et al, The New Carpenter's Guide; A Complete Book of Lives for Carpentry and Joinery . . ., Philadelphia: J. B. Lippincott & Co., 1856, plate 53.